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the creative art magazine

## ART STUDENT, TEACHER AND CRAFTSMAN



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Vol. 54 No. 3

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# DESIGN

COLUMBUS 15, OHIO



# Formula fact & fable

Your department of information on art research

By

JOHN J. NEWMAN  
333 W. 26th St., New York 1, N. Y.

What kind of ink was used in the older Japanese and Chinese watercolor painting?

- It is not an ink. Ink is acid and fluid. The substance used (called by the Japanese "Sumi" and by the Chinese "Bokugwa") is a solid made from a combination of the soot of burned plants and glue from deer horn. This is made into a black cake which ages well if kept in ashes where it dries completely. It has a perfumed odor, due to a musk antiseptic used with it.

- Manufacturing methods for sumi are top secrets, Sumi, used in China twelve hundred years ago, shows up as clearly as though it were made in our time.

Is there any "technique" explanation of Vermeer's surfaces?

- To try to explain any genius in terms of technique is a tall order and can never tell the whole story. I can only give you a few pointers on what to look at; the surmises of another man's technique is arrived at by a combination of constant investigation, experimentation and intuition.

Vermeer appears to have painted directly—extraordinary in his time. If you look carefully, you will see that all his edges are blended, which is why his pictures look so full of air. (If you try it and it doesn't come out the same, you will have learned about the existence of that extra ingredient, the intangible that makes a genius.

The recent Balinese dance performance in New York has made me curious about their other arts. How about painting?

- That is a very general question—so I shall merely tell something of the means. The Balinese painters use five colors: red; chinese vermilion; blue (vegetable indigo); yellow (made from a kind of clay); mineral ochre; black (soot with vegetable juices); and white (calcinated pig's bones). Green is made from yellow (clay) and indigo; brown, from black and vermilion.

The colors are in stone form which must be ground with the medium—a fish gelatin from China.

Handwoven cotton cloth or bark paper from Celebes were used for painting surfaces, but today they have imported cloth, paper or three ply wood. ●



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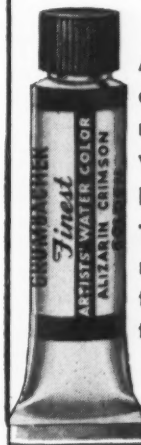
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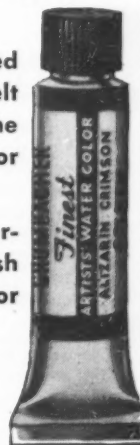
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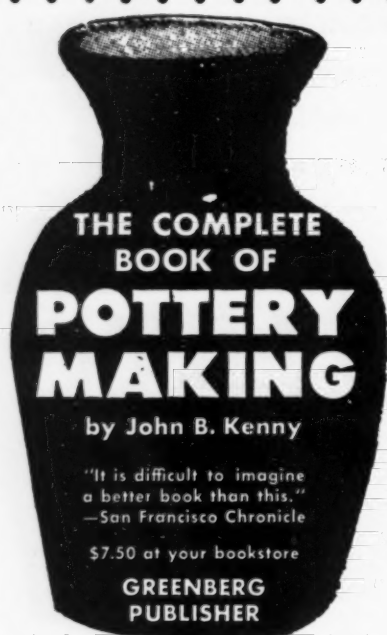
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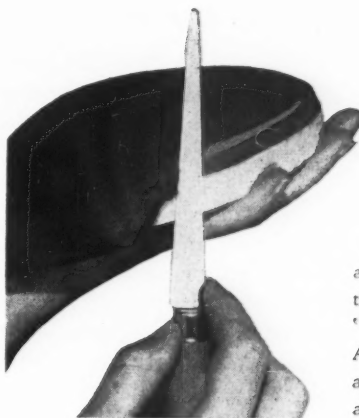
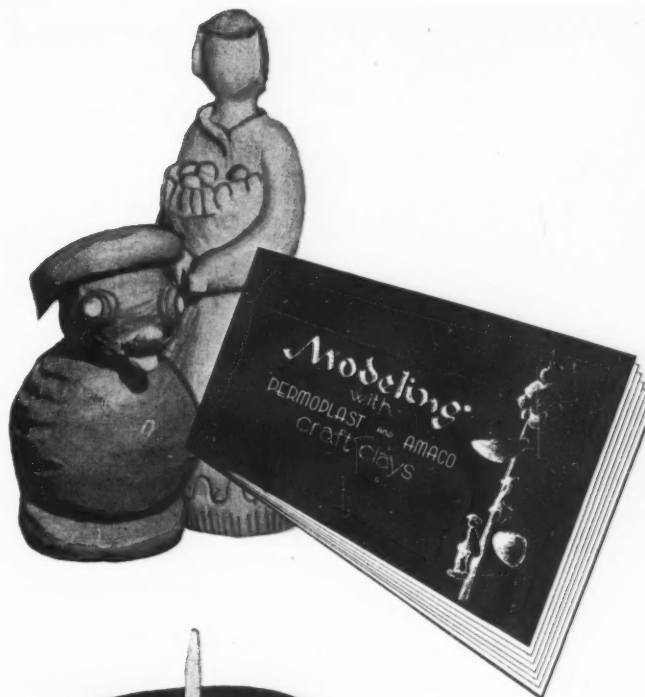
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it dries to rock-hardness after 15 minutes in an ordinary kitchen oven, comes in bright colors

**H**ere's a brand-new modeling material that can be baked to permanent hardness in an ordinary kitchen oven! Low in cost, simple to use, this Vinylite plastic is called "Pyrocon" and should prove a boon to art teachers with limited facilities.

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At the bottom right you will find a number of interesting sculptures done with the plastigel material, using such items as light bulbs or light sockets for a base. (Any surface to which the material will adhere and which will stand a temperature of 350° if baked may serve equally well.) When modeling, work on a table or other flat surface. A bit of talcum powder dusted over the hands will eliminate any tendency to stickiness which may result from excessive kneading. If the claylike plastic becomes too pliable, simply place it in a refrigerator until it hardens to the desired consistency.

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Elementary teachers who have tried Pyrocon, suggest

please turn to page 75

**SIMPLICITY OF USE** makes the new Pyrocon plastigel modeling material an ideal medium for youngsters to handle. It may be worked with any ordinary modeling tool or by hand, comes in brilliant colors, stays pliant without moistening and can be baked to finished hardness in an ordinary kitchen oven. The manufacturer claims that wire or wood armatures or even pipe cleaners can be baked inside the modeling substance without any danger of fracturing. A number of imaginative applications are shown at right.





## THIS MONTH'S COVER

Photographer Horst P. Horst has symbolized the art world of young children in an unusual camera portrait. Typical of the bold treatment preferred by today's camera colorist, this dreamlike study underplays realism, offers a new conception of what the camera can accomplish. Taken under studio lights with colored paper furnishing floor and background. Plates specially prepared by Conde-Nast, publishers of "Art & Technique of Color Photography".

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# A CAREER IN FASHION WORK

costume design, fashion illustration, display, or advertising art; here's how the field shapes up.

article by

ethel traphagen

As originally prepared for Book of Knowledge Annual\*

**C**OSTUME design and costume illustration both come under the heading of fashion work and can be united as a career or taken up separately. A costume designer, for instance, may not be able to draw, but may be highly successful in working out her ideas in fabrics. However, the usual first step in designing a costume is to make a rough sketch, as seen in the designer's mind for the approval of one's employer. To a manufacturer a sketch is not a pretty picture only. It also is a map of costs and a working guide to those who construct the model after the design. A designer who cannot draw may make her ideas up in muslin. The next step after constructing the muslin is the making of the garment in the actual material. Then follows the cutting of the pattern in such a way that duplicates can be made with the greatest saving of material. After this comes the grading which provides for the different sizes required.

On the other hand, a costume illustrator may be able to make a delightful drawing of a costume but be unable to design one herself. There are, however, some fashion workers who are doubly blessed and who can do both. But even those who specialize in one or the other branch should acquaint themselves with both fields.

There are many ways of beginning this type of career. If near a good art school, students while in grammar or high school can profit by attending on Saturdays; some of the six weeks' summer courses given in cities make for a good start. Many of today's successful fashion artists after finishing high school started in fashion school, while others went to fashion school after finishing one year or more of college. A good cultural background is helpful, and, given



Making the sketch for a new design

the right degree of "fashion sense," practically everything one studies will be an asset in one way or another to a fashion career.

Inspiration comes from the four corners of the earth. Housed in our great museums and libraries is the accumulated wealth of centuries. Asia, Africa, the Near East, Europe and South America, all are richly represented. It is for our coming designers to take time, on the way to their goal, to absorb what China, India, Persia, Egypt and Spain and other great civilizations of the past and present have to offer us. Color, line, balance and motifs are to be considered and dwelt upon—the barbaric and sophisticated to be measured and mingled.

Now let us turn from design to illustration. Fashion drawing has many outlets. There is editorial fashion work for magazines and newspapers, paid for by the periodical. There is advertising work, sometimes secured by the artist through an agency and sometimes directly, for a store or manufacturer, or for the newspapers and magazines. These are divided into concrete and abstract (sometimes called illustrative and decorative) styles of drawing which allow a great deal of individuality. Pattern houses need artists to meet their somewhat exacting requirements. Catalogue work for mail-order houses is good experience. But before undertaking actual work, a thorough course in fashion art is recommended. Study the work and technique of the foremost fashion illustrators. Note that some have an abstract manner, suitable for what we may call indirect advertising; other artists convey a clear advertising message, so that their pictures almost say "Buy me!" It is wise for students contemplating a fashion career to study the work of all these artists.

To-day there are many techniques in drawing and painting that modern improvements in printing have made practicable. These reproduction possibilities should be discussed with teachers experienced in the field and students should practice the different techniques under direction until they have the needed facility. Various methods of printing color too, must be understood in order that illustrations may be done in color combinations which printing inks can reproduce. One must also understand layouts, dummies, roughs, mimeographing for resident buyers, lettering and other skills as they relate to pencil, pen and ink, Benday, wash or the various processes now made available to those engaged in fashion drawing, the demand for which is always on the increase.

PHOTOGRAPHS COURTESY TRAPHAGEN SCHOOL OF FASHION

\* Copyright 1942. Abridged and amended 1952 for this reprint.

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# CUT-OUT GREETING CARDS

three-dimensional collages make unusual messages for Christmas

**C**REATIVE artists prefer to design their own holiday greeting cards, whether they are top-salaried professionals or wide-eyed youngsters. If the spirit of Christmas has become lost in a commercial field day, the artist at least is able to give something of himself in this manner.

Here are a few suggestions you may wish to incorporate into classroom or purely personal projects. Limited funds are no handicap, for the quality of a greeting card is determined by the donor's thoughtfulness, not the size of his bank deposit. Let us assume the artist is a youngster. The professional can adapt these basic ideas to the degree his more advanced skills permit.

## STYLIZED GREETING CARDS

Your equipment consists of a package of colored papers, a scissors, magazines and some rubber or paper cement. For added variety you may add bits of tinsel, a sprig of holly or mistletoe or any similar three-dimensional prop. First step: sketch a design free hand. Keep the outlines simple, the edges thick enough to cut without difficulty. When you have

a master sketch, trace it onto the construction paper with ordinary carbon sheet. Be careful of smudging. Don't worry about the carbon showing; when you cut out the forms, trim it slightly inside the tracing so that the carbon outline is eliminated. Work with as few elements as possible, for a fussy card always looks amateur.

Next, bearing in mind that you must mail the finished card in an available size of envelope, cut out a foundation for the card, slightly shorter than the envelope dimensions. This should be of heavier stock than the colored paper cutouts. It is best located at a small job printer shop. Get regular invitation stock, or seconds. The cost is not high. You can then tint or dye it to suit your needs with a package of Tintex, can rub it with pastel chalk, using your palm for smoother coverage, or can spatter a background with ink on a toothbrush. So much for the background.

Then, paste down your designs with paper cement, (rub this on both the surface of the card backing and the cutout, then press them together for a permanent bond). Finally, add your personal message with colored ink, using a small brush, or use your imagination to secure proper lettering. (One suggestion might be to simply cut out letters from various magazine advertisements, jumbling them a bit to create a casual air of gaiety.)

please turn to page 73

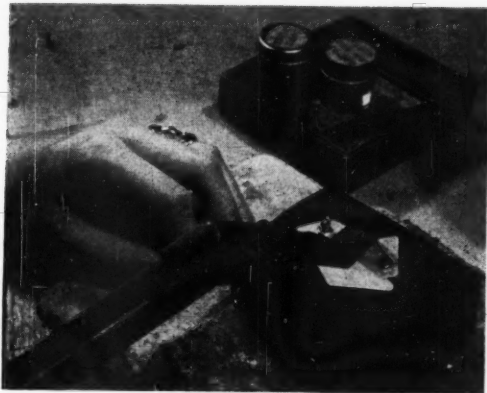


Jacques Kapralik



L. A. Newspaper Pub. Assn.





Clasp and pin is soldered to back of jewelry

# MAKING COSTUME JEWELRY

by

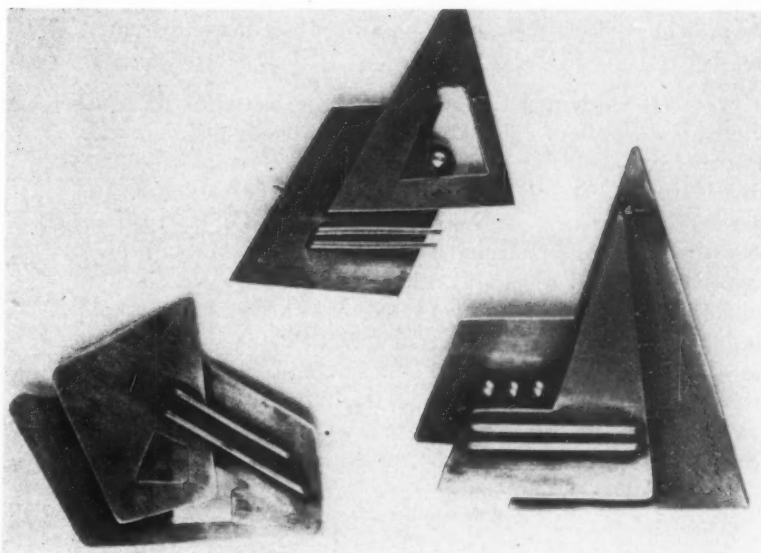
hazel willis

Associate Professor, Ohio University

The current trend in the making of costume jewelry has taken a turn toward the non-objective and abstract. Naturalistic forms are less favored at the present time, and are relatively more complicated to create. They do not lend themselves to this three-dimensional form of elevated jewelry. The designs shown on this page are all fashioned in silver, but it is, of course, possible to work in any other metal if desired.

Here is a project that you may wish to try in time for the coming holidays. When properly completed, costume pins make wonderful gifts, and the procedure is simple enough in concept for even younger people to attempt.

The initial step is to design the pin in the form of sketches. Examples are shown below for the pins illustrated. First then, decide on your basic shape. Will it be square, oblong or in the round? Sketch it. The sandwiches of metal may be pierced, drilled or used in solid form, as desired. We suggest you begin your experiment with a silhouette or flat shape—a non-objective form without parallel sides and whose lines are of varying lengths. When you are satisfied with one possibility, sketch up a few more to proper size. It is often well to trace modifications of the first design, altering dimensions or rearranging elements to other pleasing concepts. Bear in mind

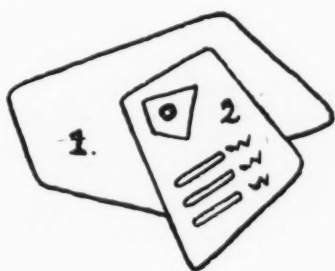


THREE PINS created in manner described in the article and diagrammed below are three-dimensional when completed.

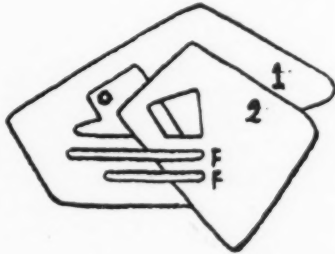
the thicknesses of the layers of metal that will finally make your completed pin. Thicker pieces will cast heavier shadows. Try to visualize the higher parts as being polished and reflecting much light, while the under portions will be darker. You may wish to make a dummy layout of the pin by cutting pieces of cardboard and superimposing one atop the other. This aids in seeing the pin before

please turn to page 76

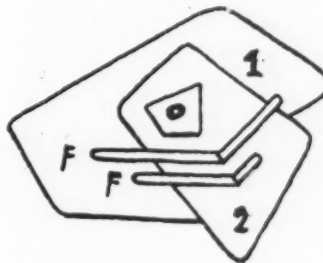
## A NUMBER OF PIN POSSIBILITIES IN DIAGRAM



"1." FIRST LAYER

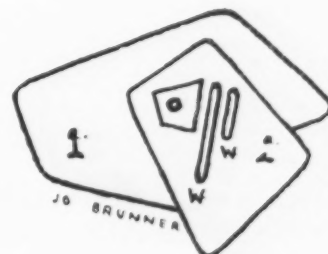


"2." SECOND LAYER



"O." HOLE

"F." FENCE



"W." WIRE

# CLAY PROJECTS FOR YOUNG ARTISTS

professional potter's technique easily adapted for elementary level classwork

Material in this special article for elementary and junior high level class use was prepared with the cooperation of the American Art Clay Company, who offer teachers and educational personnel an excellent booklet, "Modeling With Permaplast & Amaco Clays" as a teaching aid. This may be obtained for 25c, on request. For details, see announcement on page 54.

**S**LAB modeling in clay is a professional pottery method which is so simple the ordinary youngster can understand the steps involved. For this reason, and because the basic materials are so economical, clay modeling is the most widely used ceramic-sculpture procedure in school use today.

Any self-hardening type of clay can be used for the slab method. All pottery clays are also adaptable. Thus, you may fire the completed form in a kiln or oven to make it permanent, or it can merely be painted and allowed to dry out to a relatively hard finish. Let us assume the use of ordinary moist clay. This material is kept in a damp box, covered with wetted rags or cloth until used. The clay will remain pliable as long as it is kept damp. When modeling has been completed, the object is then either fired or allowed to dry slowly at normal room temperature. Flat pieces should be turned over at regular intervals while drying, so that the bottom portion does not take extra time. Sculptured pieces dry out more rapidly if they are hollow.

## ROLLING THE CLAY

When you are ready to begin the project, the initial step is to roll out your well-kneaded lump of clay into a pancake. This is done on a cloth-covered board with a rolling pin.

The thickness of the pancake is determined by placing two sticks of desired depth on each side of the clay slab. The rolling pin cannot go lower than this track. (See illustration page 73). The thickness of the sticks depends on the thickness of the object you plan to make. Here are a number of representative depths:

|                          |          |
|--------------------------|----------|
| Decorative tiles         | 3/8 inch |
| Book end tiles           | 3/4 inch |
| Jewel box                | 3/8 inch |
| Free form candy dish     | 3/8 inch |
| Slab animals             | 1/4 inch |
| Package tie-ons          | 1/4 inch |
| Christmas tree ornaments | 1/4 inch |

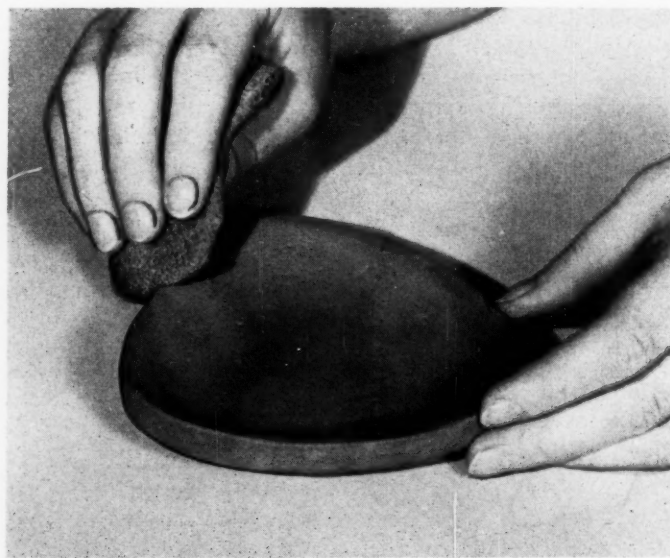
Tiles for bookends are made thick, as they are necessarily heavy to support their load of books. Slab animals and ornaments to hang on the Christmas tree would, conversely, be quite thin, as they are lightweight and pliable.

## CUTTING OUT THE CLAY SHAPE

Free form shapes such as small trays and candy dishes may be cut out with a knife directly from the clay slab. A ruler and knife are sufficient to cut out tiles for decoration. For more intricate shapes you will want to first make cardboard patterns. These are then placed over the clay slab and cut along the edges.

Careful welding of the bottom and the clay sides is important. The sides are made by slicing strips of clay to desired depth and standing these upon the base piece. A rounded tool of the type used in sculpturing will be handy to weld the walls into the base. Keep the clay moist while working on it. It is advisable to first scratch the bottom of the two sections where they will join with a tool. This

please turn to page 73



**PLASTER HUMP METHOD** consists of pressing clay over bowl-shaped plaster of paris form, atop a stickproof covering of cheesecloth. Surplus clay (left) is trimmed off with knife. When plaster has absorbed water from clay, it releases. Final step before decorating is to sponge and dry, as shown at right.



## CHILDREN FIND SLAB METHOD SIMPLE

Ten year old Eleanor Ackerman, student at Des Moines Art Center, works in clay to create a sculptured fish. Elementary classes on economy budgets will find clay and Permaplast use ideal. Errors are easily rectified, materials inexpensive. Clay can be kept indefinitely by wrapping in moist cloth, storing in damp box.

PHOTOS © DES MOINES ART CENTER



**FIRST STEP:** Clay is rolled into pancake shape, preparatory to trimming application. Excess clay will be returned to clay box for future use.

**TRIMMING TO SIZE** is next done with any sharp knife, by cutting pieces to pattern desired, in this case the two sides of a fish form (right).



**PLASTER HUMP** has been made by filling any properly shaped bowl or crockery with plaster and allowing to harden. Vessel has first been coated inside with vaseline to prevent sticking.

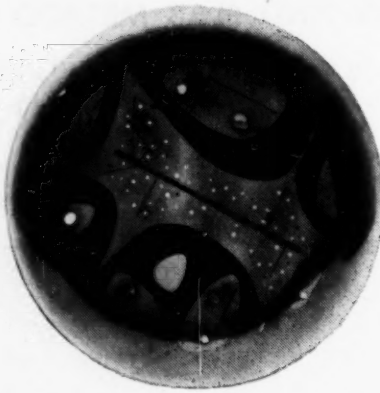
**FINAL STEP** before decorating with paint or tooling is addition of basic features like fins, tail. Scales are created by use of scratch tool.



© DES MOINES REGISTER & TRIBUNE

# CERAMICS

17th national competition of



Exquisite Enameled Plates by Elizabeth Madley, So. Pasadena, California, employed fish and abstract forms on gold ground.

★ B. F. Drakenfeld Award, \$100.00

Ebony Horse led the field to the top winner's circle. Anne Chapman of Cleveland, O., worked on black engobe with blue-green incised design. Judges felt it was most original, had rare combination of whimsy and strength.

★ International Business Machines Award, \$500.00

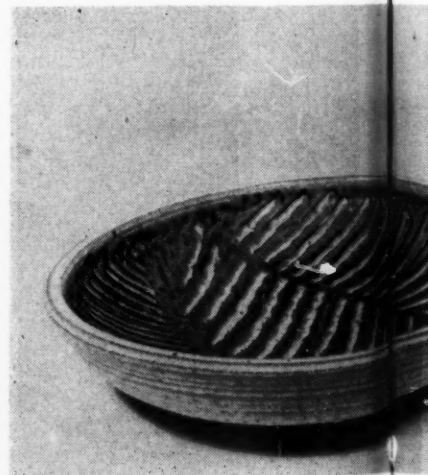


Eagerly awaited by public and ceramic man alike is the annual National Competition sponsored by the Syracuse Museum, Onondaga Pottery Co., and the Onondaga Pottery Corporation. Always a diversified show, it tops the list of ceramic events in America and offers its participants a chance to win top prizes and cash awards for large cash awards and possible commercial sale of the designs be picked up commercially. The yearlings show more varied use of bright colors and relief from the traditional browns and grays which have made much ceramicware and sculpture monotonous in the past. The jury was still not completely satisfied with overall conservatism in this respect, and many pointed out they are keeping an eye cocked for bold designs in rich color.

Entries in the National Competition have increased twofold since the first show twenty years ago. 7405 ceramics and 59 dinnerware designs were entered.

Noteworthy were the number of minor winning top prizes in the ceramic sculpture division. Of the \$1,000 in this category went to small productions. (Two are shown on these pages.)

The jury consisted of Dorothy Liebes, top designer; Richard Gump, international designer; West Coast dealer; Thelma Frazier, international sculptor; Kenneth Bates, enamelist and designer of the Onondaga Pottery Co. •



Distinctive Pottery that met special requirements of "subject's form" was this grouping by Chis L. Plate and bowl are slip decorated.

★ G. R. Crocker & Co. Award, \$100.00

ILLUSTRATIONS COURTESY OF THE ONONDAGA POTTERY CO.



# OF THE YEAR

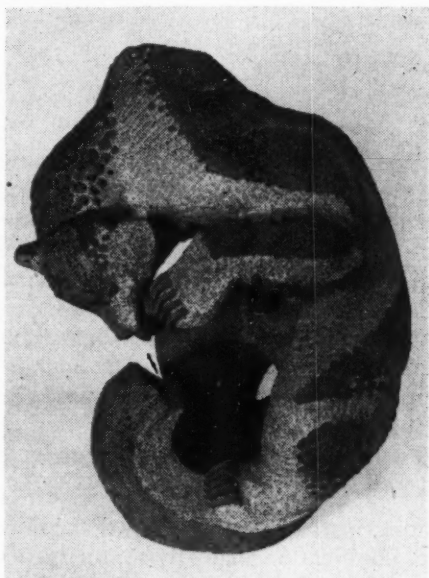
offers finest in american achievement

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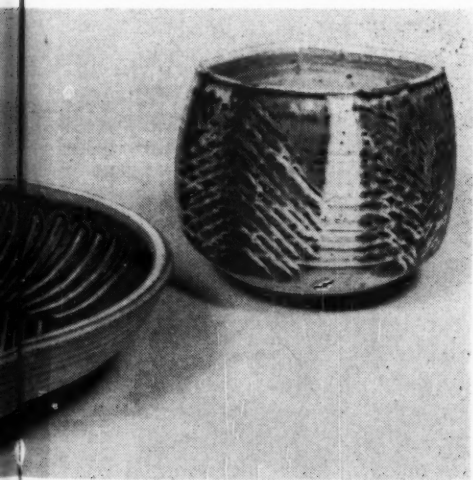
**Brown Bear** by Betty Ford, Ontario, California, used tan and brown clay textures with black fleck stoneware.

★ Harshaw Chemical Co. Award, \$100.00



**Unusual Conception** of coil-built wine bottle is by Theodore Randall who runs a pottery in Wellsville, N.Y. Jury called it "technical feat in clay". Its earth tones make it reminiscent of ancient pottery from Greece.

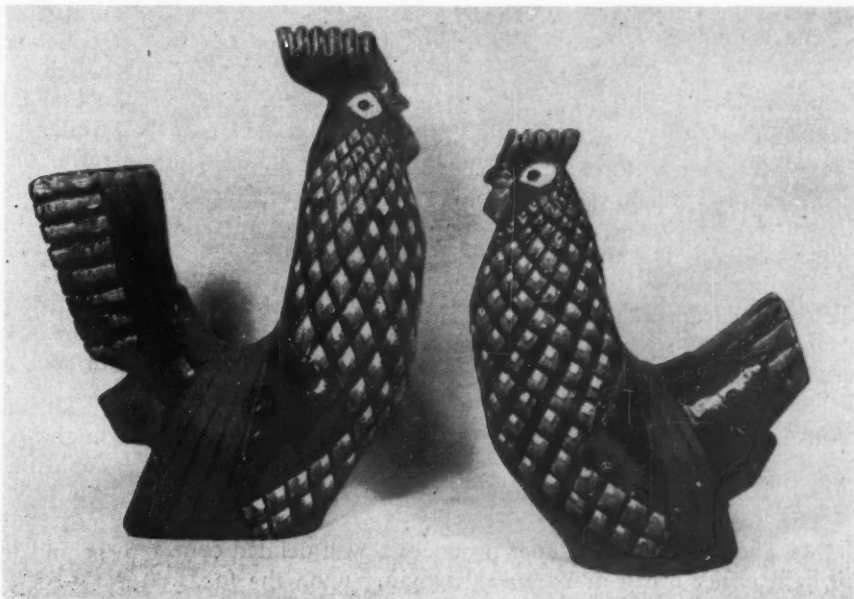
★ Onondaga Pottery Co. Award, \$100.00



achievement of "decoration best integrated to ob-  
Chas Lakofsky, Bowling Green State University.

**Rooster and Hen** were executed by jurist Thelma Frazier Winter, were not in competition. In a special commendation, Chairman Richard Gump stated the stylized animals represented "the ultimate use of ceramics as an art form", commented on the skillful interplay of high-key color with earth tones.

★ Special Commendation, Chairman of Jury Awards.



# PAINTING THE STAGE SET WITH LIGHT

secondary school  
or college level  
... rank amateur  
or professional  
... far too many  
performances are  
ruined when mood  
and lighting are  
not in harmony. •

part three of a special series by

marjorie benke

**S**TAGE lighting is no longer a matter of mere illumination, but a subtle mobile art that moves and changes throughout the play and is as important to the production as the acting and the scenery. Stage lighting is, indeed, painting the set with light.

The first purpose of lighting is visibility; that the actors, objects, and backgrounds be seen by the spectators. Second is the revelation of forms; by effective use of highlights, reflections, and shadows, forms and features are molded. Lighting which makes everything appear harsh and flat is badly planned. The third purpose is illusion. All theatre is artificiality which is made to appear natural and effects of distance, texture, color, and material are illusory. Fourth is composition by which masses of light and dark are artistically placed. Lastly, lighting is for psychological effects. A brightly lighted play suggests comedy while a dimly lighted stage gives a mysterious, dismal, or tragic feeling.

#### VARIOUS TYPES OF LIGHTS

There are three general types of lights: spotlights, floodlights, and strip lights. A *spot* produces a well defined cone of light either broad or narrow depending upon the focus.

It has a single lens and is used for lighting the actors or may be trained on some important entrance or acting position on the stage. A *floodlight* has no lens and consists of one lamp or a cluster of small lamps in a reflector. While a flood gives efficient light it does not provide light control as in the spot, but gives a diffused light. They may be employed for general lighting or for lighting up a backdrop or cyclorama from overhead. A *strip light* is a row of small floods made into a single unit. Included in this group are border lights, tormentor strips, and footlights. This type of lighting is shadowless and is excellent for general illumination as well as for "killing" shadows.

Lighting instruments are of two classifications; those for specific illumination and those for general illumination. Spotlights, spot-floods, and floodlights fall in the first class, all strip lights and sometimes floods in the second. A good proportional layout for the semi-professional playhouse is two spots and one flood for every six feet of strip lights. This will, of course, vary with the individual theatre and its needs. Spotlights are set in various places; usually several are placed on the balcony rail or false beam. An infinite number of places will be found where lights may be mounted if the need arises. At least two spots near the ceiling focused to the front of the stage will light up that acting area. These may be built to shine through holes in the ceiling or concealed in chandeliers or just frankly hung from the rafters in view of the house. Balcony spots and teaser spots (which are spotlights placed at each end of the teaser) are directed on the acting area. The teaser spots might be spot-floods which are spotlights with removable faces permitting them to be converted into floods. These spots or spot-floods light the upstage acting area. A spot focused on a lighted lamp or candle on stage helps to make the lamp actually light up the room. Prop lights on stage are controlled from the switchboard and are never actually turned on or off by the actor. He merely goes to the lamp or wall switch and holds his hand there until the electrician turns off the lamp and its spotlight which he does simultaneously. Floodlights should be of the type that can be either mounted on a stand or hung from above. A backdrop or cyke can be lighted with overhead floods. Streaming sunlight or moonlight is achieved by directing the beam of a standing flood or spotlight through the window or other opening.

The initial purchase of equipment for the small theatre might wisely be the first border strip as a performance could be given with only this lighting if need be. At least one border strip is necessary although the size of the stage may require several. The first border is mounted directly behind the teaser and should be wired for three color cir-

please turn to page 72



# LESSON IN TEMPERA

Tempera is widely used by magazine illustrators, usually mixed with other media. When you have mastered the medium, try mixed technique.



TEMPERA, INK AND WASH: by Varady

There is a very interesting process which has unlimited possibilities for producing fine decorative effects, as well as its more popular use in commercial illustration. It has sometimes been called "fake woodblock printing."

The following is a basic experiment with tempera paint, with the purpose of teaching you its characteristics and limitations. Before using tempera for professional illustration, it is wise to become adept in handling this basically simple, yet often "tricky" medium.

In some respects this process is like making batiks for it is a resist process—the tempera mixture resists the India ink. More than one color may be used in the same design, as you will discover, but too many are apt to destroy the effect.

## Materials

- Manila, white drawing, or water color paper.
- 1 jar or tube tempera (show card paint) any color.
- 1 jar or tube tempera (show card paint) white.
- 1 jar of mucilage (not paste or glue).

## How To Do It

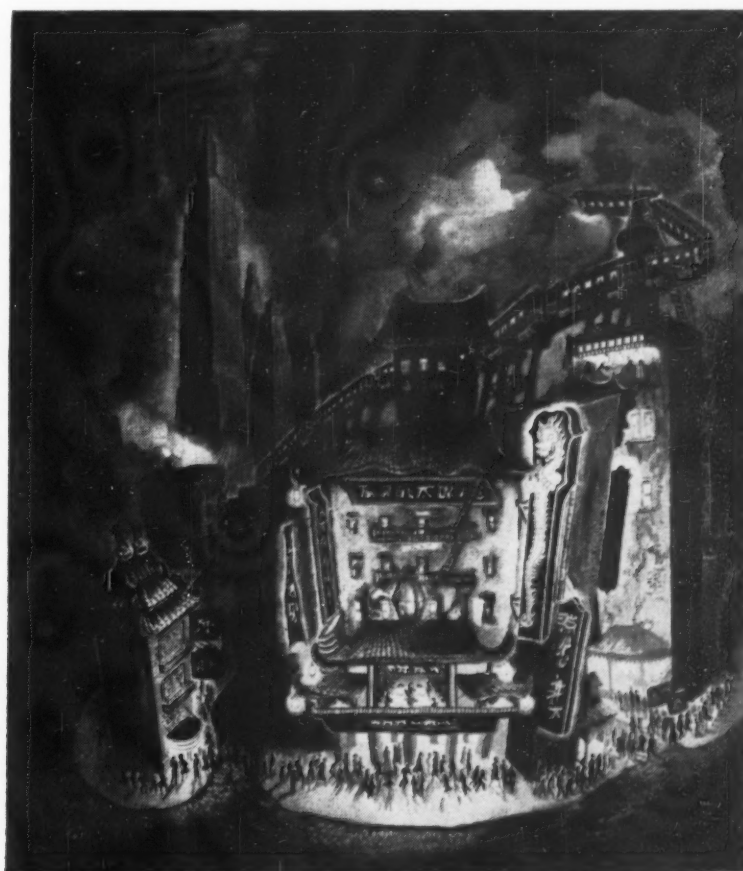
1. Plan a design ( $4\frac{1}{2} \times 6$  inches is a convenient size) in pencil on manila paper to be carried out in two values. Have lights and darks well in mind.
2. Paint in all the spaces to be light with the following mixture: (a) Tempera, or show card color (color chosen) eight parts; (b) Mucilage (not paste or glue) one part; (c) White tempera, one part. Mix well.
3. Paint over the entire surface of the paper, after the tempera is dry, with black India ink. Cover the entire paper (darks and lights, both). Allow ink to dry thoroughly.
4. Immerse the paper in a pan or sink partly filled with water. Move it back and forth gently until the ink leaves the paper and exposes the colored areas.
5. When the desired effect of light and dark is obtained and the design is clear, remove the paper from the water and allow it to dry on a flat surface. ●



MAGAZINE COVER:

Tempera and water color

by Al Parker



"CHINATOWN":

Tempera and oil

by Bertram Goodman

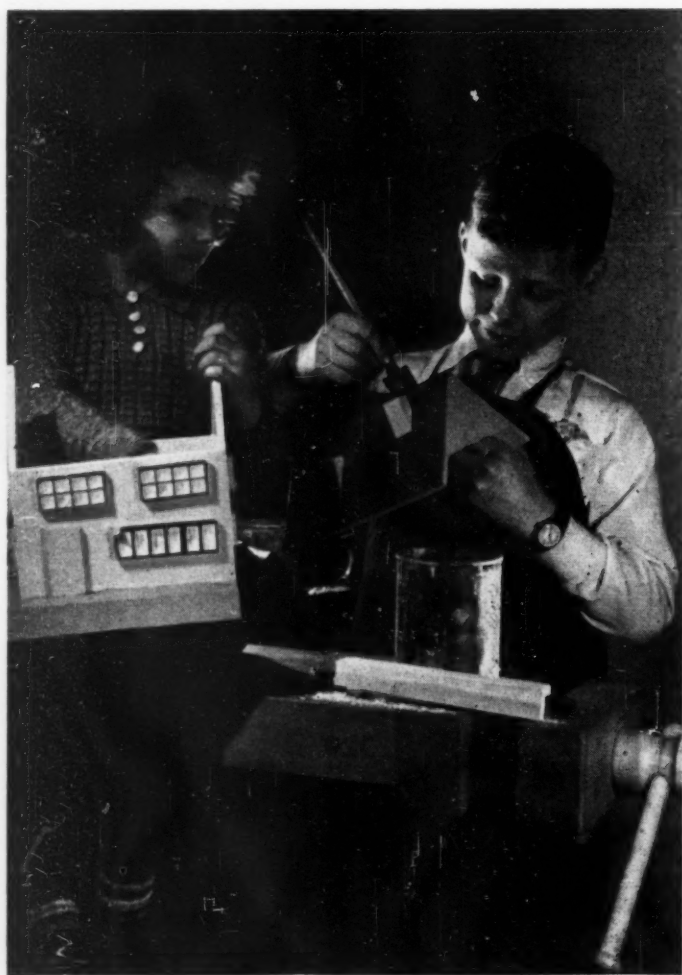
# THE MISSING INGREDIENT

some facts of life for over-enthusiastic  
art teachers with captive audiences

by  
gretchen grimm

Chairman Art Dept. Wisconsin State Teachers College

© Wolf & Tritzschler, Black Star



**ELEMENTARY INSTRUCTION** stresses the "doing" factor, but upper level instructors often become infatuated with doling out facts and data.



Appreciation depends on experiencing . . .

I once heard a young boy talking to another about "art depreciation." I thought I had misunderstood him, but now I know this ungrammatical youngster was right—too right! Our fact-filled, ostensibly inspiring field of art appreciation *is* too often depreciative. Somewhere along the way it has become all mixed up with history, facts, dates, names and other things which should not be emphasized in this category at all. To the average person, youngster or adult, such pedantic training becomes a bore and loses all semblance to its true purpose. So, if we teachers are to teach a course entitled "appreciation", we'd better find out what it really means.

Webster (a gentleman we have had occasion to contact occasionally) speaks of appreciation as "true or adequate estimation or recognition; increase in value; esteem; to raise in value; to be keenly sensible of or sensitive to". Take your choice. All these descriptions seem good. My own criterion is the last-named: "*to be keenly sensible of or sensitive to*". This statement has an inner emotional quality. By definition, then, art appreciation cannot be an involved memorizing of names, dates and facts. It is, instead, something unique to art; bound up with inner feelings and sensitivities.

Are the memorizing of facts, names, and dates essential? Some teachers say quite definitely: "yes". Yet if this practice is followed to excess, we know that the course becomes a dry-as-dust "history" type of thing and students enrolled for sheer appreciation become bored. Therefore, it appears we must try a "middle-of-the-road" path. Although it is a dangerous path to take, (sitting on a fence is not very comfortable), it satisfies more conditions than any other. Moreover, it separates art history from art appreciation.

In this regard, we are reminded of the apt cartoon in a popular book by Faulkner, Ziegfeld and Hills, "Art Today". We see a man sitting wistfully at a social gathering all by himself, although others around him are happily engaged in social conversation. The caption reads: "He doesn't know anything but facts".

Consequently, though we may find need for some facts for a more basic and intelligent understanding, I am readily convinced that these facts must be held to a minimum, and that the intangible and sensitive something known as *emotion* must play the most eminent role of all.

please turn to page 73



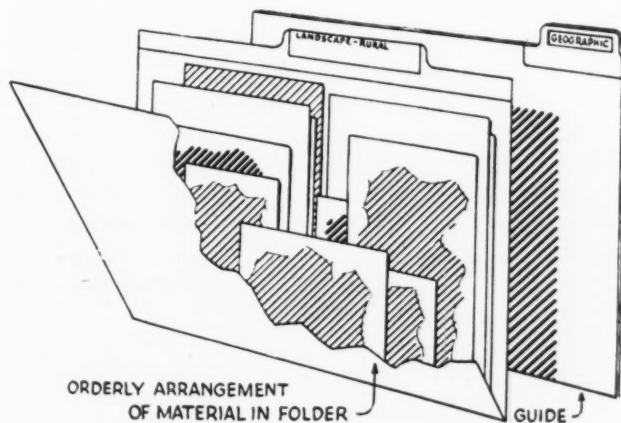
# ART "MORGUE"

every artist needs a reference file.  
here is how the professional librarian sets up a simple index.

by

geoffrey archbold

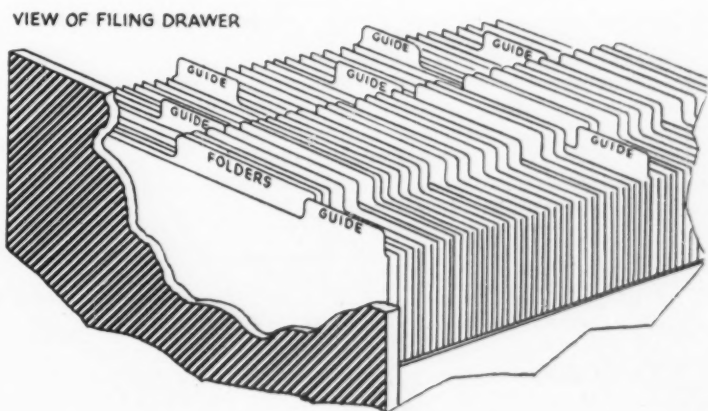
THE name "morgue", as applied to an artist's pictorial reference file, is probably derived from the same name commonly given to a newspaper's records which usually contain, in addition to back numbers of its issue, photographs and *dossiers* of persons, places, and events of news prominence. The artist's reference file should contain pictorial material in the form of photographs, post-cards, prints, and clippings arranged in such manner as to provide ready information on the visual aspects of any subject in which the artist is likely to be interested. Such a collection is of incalculable value to the art class, institution, library and professional illustrator; it is not intended to serve as a basis for mere copies but to refresh and reinforce the artist's memory of things already seen, and to acquaint him with the appearance and construction of things with which he is unfamiliar. Reference material should also include examples of the work of other artists for the study of medium, technique, and style.



As the most common form of this pictorial reference is the magazine clipping, the best repository for such material is the metallic cabinet vertical letter-file used in business institutions. A one- or two-drawer unit is large enough for the individual; institutions may require several three- or four-drawer units. Clippings should be kept in manila folders bearing guide tabs describing the contents; the folders are separated into classes or groups by means of cards (with labelled tabs) known as "guides". Good metal filing cases are sometimes obtainable at low prices from dealers in second-hand office furniture. The folders and guides should be the best obtainable as they last longer, look better, and are cheaper in the end.

For economy of space, clippings should be so arranged within the folder that they are not all bunched in one position; all useless paper should be trimmed from the clippings and they should not be mounted on mats, or backing paper, except in cases where a large number of very small pieces relating to a single subject occur within the same folder. Mounting clippings on backing paper entails a tremendous waste both of time and space; each mounted clipping adds a useless sheet of paper to the collection and it is well to remember that the paper, alone, in a drawer of reference material will weigh well over a hundred pounds. A folder may contain as much material as it will hold without bulging and no subject should be assigned an individual folder until fifteen or twenty reference pieces have accumulated. No single drawer, when full, should contain more than a hundred folders, nor more than twelve to fifteen guides. In the average size drawer, this allots one guide to about 2" of filing space. Guides are made of heavy press-board and the best type has a tab with a small transparent celluloid window to contain the inscription which is written, or typed on a strip of card and inserted therein.

The best manila folders have a reinforced (double thickness) top and the use of labels for the tab inscription is advisable. These labels are made especially for this



purpose and are sold in pads of perforated strips of various colors. The use of color, in this connection, is not for decoration but as an aid in finding; for example, if all the folders containing material on subjects included in one category bear red labels, the person searching for one of these subjects will know that it can be found only within the red-labelled group, and, when returning the folder to the file, will replace it among the red-labelled folders. Subject descriptions should be typewritten or hand-lettered as near to the top of the labels as possible, as they are much easier to read in that position.

Most of the preceding facts are quite well known to persons whose business is filing. The purpose of this article is to offer a comprehensive system for the classification of pictorial records. Any attempt to arrange an encyclopedic collection of pictures alphabetically is nothing short of absurdity. Such a system does not bring related subjects together. Moreover, the alphabetical index does not definitely locate a subject. For example, in an alphabetical file, one might find pictures of cows under "C" and also under all the letters representing the following divisions: Animal, Bull, Dairy, Farm, Herd, Heifer, Kine, Mammal, Ox, Ranch, and so on—a total of ten letters (ABCD FHK-MOR), each of which would be a plausible index. Filing by category, rather than by name, seems more reasonable. (That is, considering "cow" as "animal life" rather than as "C",)

Artists, from the visual standpoint, are interested in four categories: Animal life, inanimate objects, places, pictographic communication of ideas. With these four groups in mind, the following synopsis seems to be an all-inclusive, logical outline for setting up your own morgue.

- I. **ANIMATION—Organic Matter**
  - A. **HUMAN**
    1. The human organism
    2. Human occupation
      - Arts & Sciences
      - Industry & Agriculture
      - Games & Sports
      - Military-Naval-Political
  - B. **ANIMAL**
    1. Domestic
    2. Wild
      - Mammals
      - Birds
      - Fish-Reptiles-Insects, &c.
  - C. **PLANT**
    1. Fruits
    2. Flowers
    3. Trees-Shrubs-Grasses
- II. **INANIMATION — Inorganic Matter**
  - A. **TRANSPORTATION**
    1. Land
    2. Marine
    3. Air
  - B. **ARCHITECTURE**
    1. Domestic
    2. Public
  - C. **ARTIFACTS**
    1. Personal (Clothing, toilet articles)
    2. Domestic (Furniture, rugs, utensils)
    3. Occupational (Implements, machinery, tools)
    4. Foods (Other than classified under Sec. 1)
- III. **GEOGRAPHIC — Relative Space**
  - A. **GENERAL**
    1. Landscape
      - Marine
      - Urban
      - Rural
  - B. **SPECIAL**
    1. Europe
    2. Asia
    3. Africa
- IV. **ART — Pictorial Communications of Ideas**
  - A. **MODES and MEANS**
    1. Medium
      - Sculpture
      - Painting
      - Print processes
      - Etc.
    2. Technique
  - B. **ARTISTS**
    - Arranged alphabetically by name

These subject headings, four primary and ten secondary, are intended for guide indices and are based not so much on subjects possible of pictorial representation as on

what experience has shown to be the subjects most commonly treated. It might be well to point out that this outline is not strictly scientific, since it is based on the possibility of available material. For example, in the subdivision "Animal", a zoologist would probably divide the subject "Mammals" into its three scientific components: Monotremes, Marsupials, and Placentals. Most artists wouldn't have the faintest idea of what these terms meant, and, even if they did, it would be foolish to consider Monotremes and Marsupials as separate groups, since only three animals (platypus, kangaroo, opossum) of these two types ever attain much pictorial prominence. Nor would it be reasonable to classify whales and dolphins in their correct group as mammals, when one commonly and incorrectly thinks of them as fish or, at best, marine animals. The same condition is true of any other group. Put it where usage seems to make it most familiar.

Folders for special subjects within the classification may be assigned according to the following plan. Humans are studied from two angles: Anatomy, and Action (or Occupation), thus the series of folders on this subject should contain one group demonstrating the general appearance of: Heads, Hands, Men, Women, Children, etc. The second group demonstrates characteristic action, or occupation which, in addition to physiological considerations, will show the accessories (uniforms, tools, regalia) peculiar to the occupation, the manner of using them, and the surroundings (theatre, laboratory, sports field). The occupational folders will necessarily contain pictures of persons of prominence in each group, a feature of great interest to the caricaturist.

Section IV, dealing with Art and Artists, is always so susceptible to the personal taste and requirements of the individual artist that no attempt has been made to present an accurate analysis in this outline. The artist interested in print processes will not only collect his material from a different angle from the artist interested in advertising illustration, but will allocate it in a different manner after he has collected it. The subdivision "Artists", which represents a group of the best examples of the work of men in whom the collector may be interested, is the only group in which the subjects may be logically arranged alphabetically by name. This does not require an individual folder for each artist, nor does it mean twenty-six A-Z folders; the best way is to start with half a dozen folders, A-C, D-F, etc.—grouping the work of several artists together. When it is seen that there are enough examples of the work of any individual to justify a separate folder, one may be assigned.

Each of the four main groups of this outline should be assigned a special folder, labelled "Miscellaneous", to receive material difficult of classification, or for which no special folder has been provided; similar folders may be provided for the ten secondary divisions, when necessary. These "Miscellaneous" folders are best kept as the last folder of each group; when enough material has collected within one to warrant special classification, it should be removed to an individual folder. All this is designed to help you find things, which is the basic reason for keeping a file. Standardize your Morgue; it will save you hours and reward you time and again. ●

▲ I feel your magazine fills an obvious gap—particularly for new teachers like myself.

—Kenneth Marantz  
Waterville Central School, N. Y.



# TOP BRITISH POTTERY

photos © British Information Services

**I**N an effort to find out how the passing of thirty years of mass production had affected the quality of British pottery, a hand-picked, handmade exhibition was recently held at Dartington Hall, Devonshire. More than 300 pieces of ceramic-ware and other handcrafts were gathered and have been sent on tour thru Britain. The show is not large, but the quality is evident. Exhibiting artists are about half-and-half professionals and art teachers. The examples shown on this page are representative of the work being done by contemporary British potters, who apparently favor simplicity of design and freehand treatment of decoration. All pieces are functional; with current difficulty of obtaining supplies, equipment and even raw materials, the British can ill-afford merely decorative pieces. This is an advantage if the samples reproduced are any indication. ●



**POTTERY FORMS** are casually decorated. At left: artist W. Staito Murray, So. Rhodesia, has used brown ink brushwork; at right: a stoneware pot with white spiral design, unglazed, by Hans Coper, London.

**SGRAFFITO TECHNIQUE** is dominant in this grouping of porcelain bowls, cup and saucer. The scratching has been done thru brown colored areas. All pieces by Lucie Rie of London. Functionalism is the keynote of contemporary British ceramic wares.





cuits. The footlights are contained in a trough which also may house one or more small footlight spots. The footlight strip should be short enough so as not to spill light on the tormentors nor should it spill light into the auditorium. Three color circuits give elasticity. If spots can be provided in the house for front stage lighting less light will be required from the footlights. Tormentor strips are very useful although they may be cramped because of the adjacent scenery. If properly placed they gave such lighting on the small stage as to make it possible to dispense with footlights entirely. Each tormentor strip should be wired for two or three color circuits. Horizon strips are short strips used to light backdrops and cykes from the floor and are useful in obtaining sunset or dawn effects. They should be set two or three feet downstage of the drop to be lighted. Backing strips are lights used to light backings and off stage hallways and rooms.

#### THE QUESTION OF SHADOWS

Shadows on the stage are effective in some plays and, if planned and used intelligently, aid in showing depth, form, or mood. An actor casting a grotesque shadow on a wall may add to the mystery of the play, but a shadow should never appear on the sky drop and never in the direction of a window, always away from it.

#### ADDING COLOR TO LIGHT

Colored lamps or gelatins give color to the lighting. Colored lamps are generally impractical and unsatisfactory and can be obtained only in limited colors. Gelatins are practical, inexpensive, and adjustable. At least two color frames should be provided for each instrument so that light changes can be made rapidly between scenes. Gelatins should be kept flat, either in a cabinet with shallow drawers or in some sort of file made of sheets of cardboard. Keep each color separate with name and number for each in handling. Gelatins cut down a great deal of light. A scene viewed under a few work lights may appear brightly illuminated but quite dim when lighted with a great many more lamps which have been cut down with gelatins. A colored light brings out its own color on the stage and changes or kills all others. For example, if you are lighting a set which has gray walls splattered with yellow, red, and blue; yellow light will bring out the yellow specks making the wall appear more yellow, while red will change it to a warm rosy gray and so on.

There are two sets of primary colors in light, subtractive and additive. Subtractive primaries are used by superposing two colors, a third color being obtained by subtraction. Subtractive primaries are purple, yellow, and blue-green. Purple with yellow gives red; blue-green with yellow results in green; and blue-green with purple makes blue. All three primaries together give white light. The additive pri-



| COLOR OF LIGHT | VIOLET       | BLUE         | GREEN        | YELLOW        | ORANGE        | RED        | BLACK        |
|----------------|--------------|--------------|--------------|---------------|---------------|------------|--------------|
| VIOLET         | Violet       | Blue-Violet  | Light Purple | Red-Brown     | Light Red     | Deep Red   | Violet-Black |
| BLUE           | Blue-Violet  | Blue         | Blue-Green   | Green         | Brown         | Violet     | Blue-Black   |
| GREEN          | Green-Brown  | Bright Green | Green        | Yellow-Green  | Green-Yellow  | Brown      | Green-Black  |
| YELLOW         | Yellow-Brown | Green        | Yellow-Green | Yellow        | Yellow-Orange | Orange     | Yellow-Olive |
| ORANGE         | Light Red    | Brown        | Green-Yellow | Orange-Yellow | Orange        | Orange-Red | Rust-Black   |
| RED            | Purple       | Violet       | Red-Gray     | Orange        | Red-Orange    | Red        | Purple-Black |
| AMBER          | Mud Brown    | Mud Brown    | Mud Brown    | Yellow        | Orange        | Red        | Rust-Black   |

#### EFFECT OF SPECIFIC LIGHTS ON PAINTS

maries are red, green, and blue. The additives, each coming from a different instrument, mix or add to form new colors when they reach the lighted object. Red plus blue gives purple; red plus green—yellow; and blue plus green—blue-green; while all three additives together give white light.

Under stage lights reds generally become more red; a red velvet that appears almost black in daylight becomes a deep claret under artificial light. Purples become redder. Blue is a difficult color on the stage as it will appear gray or mauve under lights, while dark blue becomes almost black. Green holds its own very well as does yellow if not too pale. All colors are subject to a certain amount of change under stage lighting and should be chosen accordingly. The following diagram will show the effects of colored light upon colors on the stage and will prove useful in determining the light plan.

By having all strip lights wired for three color circuits and using a different color in each circuit many shades and tones of color can be obtained with a dimmer on each circuit. For example, red, green, and blue gelatins might be the colors on the footlights. By changing the setting of the dimmers various color qualities are effected. For sunset effects use magenta in the horizon strips; for sunrise—magenta and amber. Magenta, red, and amber give the effect of firelight glow in a room. For daylight half medium blue and half steel blue lights are good and for a night sky substitute dark blue for the steel blue. Pink, duBarry, light amber, daylight blue, flesh, straw, and light lavender-blue are good colors to use on the acting areas as any of these colors flatter the actor's make-up. The stronger colors may be used in the general lighting scheme.

The lighting design and colors will depend upon the colors with which the set is painted, the time of the day, and the time of the year, as well as the mood and feeling of the play. If the budget does not permit the purchase of all of the necessary equipment, much of it can be built of ordinary objects. For example, a tin bucket can be easily made into a floodlight and many a strip light has been made of an ordinary tin rain gutter. Dimmers can be switched from one circuit to another if necessary. However, no matter how poor or inadequate the equipment may be in your theatre you will find that by experimenting, rearranging, and supplementing additional instruments plus a thorough knowledge of the stage and the play you can still get interesting and artistic results. ●

It would be nice if we had a recipe for appreciation. So much of this, that, and the other would guarantee us a good understanding. Unfortunately, we needn't ever expect this. Neither can we set it up like a simple, dependable sum in arithmetic, where two-plus-two makes four. In art it doesn't have to. We can be thankful it doesn't. This very uniqueness about art is its forte. There are no nice, little recipes or formulas but rather, we are *free* to see and do as we please.

No two classes in art appreciation should be treated alike; no two people in a class can be alike. Bear in mind you are working with individual personalities and emotions.

Everything the student studies can either go in and right out of his head, or retained because of some significant emotional relationship. Help him by eliminating confusion. Show him why an event, structure or work of art is significant. Is it great because it is the *only* one? Is it great because it was the *first*? Is it great because it has endured? Why? What makes it great?

So, first of all things, we *do* accept facts, dates and names, but only for a definite reason and on a very limited basis. Second, in order to understand anything we must have tried it. Appreciation for painting appreciatively grows after the student has tried to paint. You all have heard the well worn phrase of people viewing modern art in a gallery: "*I could do as good as that*". The only necessary reply to such a statement is, "Have you ever tried?" As you can not learn to swim by standing on the beach, you can not learn to paint unless you try. And, naturally, you will never have deep appreciation for any artist's work until you try to paint yourself. ●

**cut out GREETING CARDS:**

Continued from page 60

What do you use for ideas? Any holiday form that is not overly naturalistic.

**A FEW TECHNICALITIES:**

Analysis of professional greeting cards seems to indicate they come in two general styles; (1) a "book" of four sides, or (2) a simple two-sided announcement. The book is more complex, but only in the time it may take you to make it. The procedure is too obvious to go into. The announcement, of course, is merely decorated on one side.

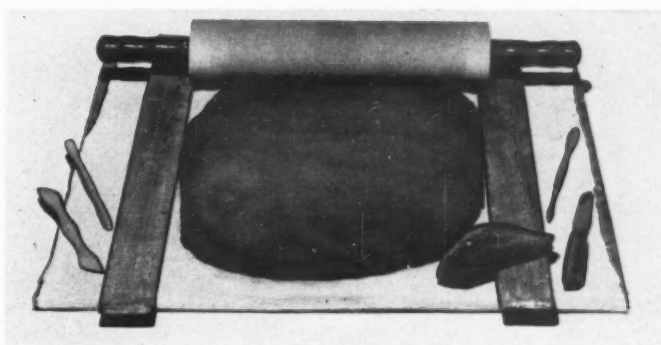
A form of card often preferred is the sandwich style. This consists of the backing card, a thin second layer with deckled edge in contrasting colored paper, and then the design in another shade of paper.

Colored inks are recommended on smooth or glossy papers. They are absorbed, but do not run. Inks cannot be used on rough or porous papers. For this sort, use tempera paint, crayon or pastel. (Always fix the pastel to prevent smudging.)

Pasteups of construction paper are often complete without the necessity for additional coloring. In some cases you may decide to glue on a thin button or sequin for eyes, heads or similar details. Cutting out portions of newspaper illustrations and then adding your own innovations is another eye-appealing method. The illustrations shown at the lead of the article were done in this manner. Woolen yarn may be pasted down for hair, braids or clothing symbols. The possibilities are endless, limited only by the maker's imagination. ●

**clay PROJECTS:**

Continued from page 62



**CLAY IS ROLLED** to desired slab by placing two flat sticks of required depth on a damp cloth and placing clay between. Rolling pin then flattens slab to thickness of sticks.

makes the joining more secure. To complete the weld, roll out tiny coils of clay with your palm and work these into the joining point with a tool. It is this welding which will impart strength to the object.

**FINISHING YOUR CLAY PIECE**

Before clay shapes are set aside to dry, they are finished and occasionally decorated with relief or incised designs. If the surface of a clay piece is to be plain, then it should be sponged until all surfaces are smooth and all sharp edges rounded. Interesting effects can be added, if desired, by imparting a texture to the surface. This can be done by pressing a piece of burlap or bamboo into the surface. A comb or rasplike tool will serve to roughen a surface.

**DRYING THE OBJECT**

Slow drying is important to prevent warping and cracking. Cover your work with damp cloths for a day or two before exposing them to air. Or, equally satisfactory (and less trouble), place the completed forms into a damp box, in plastic bags, or cover them with squares of plastic cloth. Frequent turning of tiles, plaques and other slab pieces is necessary to insure even drying.

**THE PLASTER HUMP TECHNIQUE**

On pages 62 and 63 you will see the application of the hump method. The procedure is as follows:

A plaster hump can be made in an ordinary bowl or any piece of crockery which is rather shallow and has a smooth surface. The final clay piece will duplicate exactly the inside shape of the selected container. First, the inside of the bowl is thoroughly greased with Vaseline so that the plaster will release easily when it has set hard. Your liquid plaster is poured into the bowl to the depth desired for the hump. When the plaster sets, the hump is removed and sanded to get rid of the Vaseline and improve the surface. Now the slab of clay is pressed firmly over this hump piece and excess clay trimmed away. Because the hump absorbs water, the clay will release itself in about an hour. (Clay placed over a non-absorptive surface would not release.) The clay shape is thus removed from the hump, sponged, and dried slowly.

please turn to 76

▲ Our school library where I teach has "Design". It is so helpful and instructive.

—Dolores Beilke  
Jefferson, Wisconsin





# THE USE OF SCRATCHBOARD

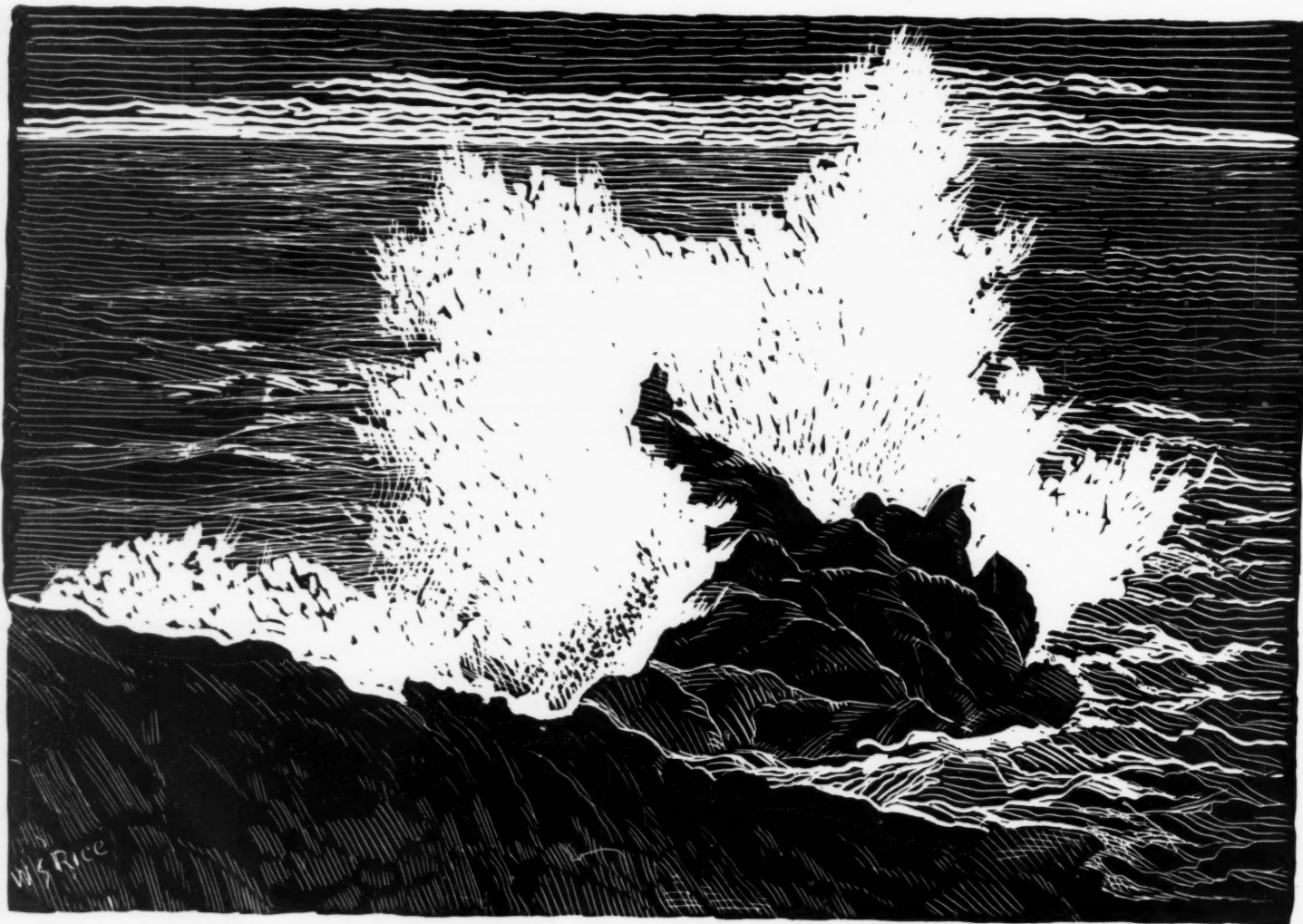
by  
william s. rice

**S**CRATCH board is a medium-weight cardboard, coated on one side with a clay-like composition. It may be purchased in several different types, according to the textural

appearance desired by the user. One kind is smooth and white; another, available either smooth or rough, is printed with closely spaced black lines or dots which impart a gray, tonal effect. There is also a scratch board with a solid black surface. This latter is a prepared black board, or you may duplicate it on a white board which may be blackened with a brush and India ink. When scratched with a steel point (i.e. a sharp knife, phonograph needle or a common needle set in a wooden handle) a white line is laid bare that resembles the technique of a woodcut or block print.

Scratch board is a practical medium used by illustrators to vary their pen-and-ink technique. With it, one may simulate wood engraving—a most desirable form of illustration preferred by many advertisers.

Drawings made on scratch board may be reproduced by the zinc line process of photo engraving. Halftones (so called because they duplicate shades of gray) are usually more expensive, and this is an economic consideration to many publishers. Scratch board drawings offer a change



SURF AT MONTEREY

Scratchboard

WILLIAM S. RICE

from the usual photographic half tone. They are especially desirable when accurate, yet artistic, illustrations are desired, as in presenting machinery, glassware and architectural subjects. They give a crisp, sleek effect which is sometimes lacking in the halftone, and being a drawing, it becomes possible to show details impossible in a photograph.

A trade name for scratch board is "Ross board." It comes in various surfaces and some types have patterns stamped into them. By rubbing a soft pencil on this surface, an additional tone or gradation may be obtained. Simulating the more expensive halftone process, it is possible to make simple line etchings at lower cost.

#### STEPS IN USING SCRATCHBOARD

To work on line-printed Ross board you should first make a preliminary sketch on typing paper or tracing paper. Next rub the back of your sketch with blue chalk and transfer it to the Ross board. (The tracing can be done with a hard lead pencil.) The highlights of your drawing can be scratched out by exposing the pure white clay surface below the ink and the next tone left in dots or gray line tone of the board. Dark shades are added with a soft pencil or a Blaisdel pencil and blacks put in with either a brush or pen and India ink. The "Sand Dune" drawing was made in this manner.

When using the pencil be careful you do not rub parts already finished with your hand or sleeve, since this will blur the drawing. (This can be prevented by keeping a clean sheet of paper under your hand while shading.) Finished drawings should be protected with a tissue paper flap.

If you should find the price of scratch board relatively too expensive for general use in your class, purchase a large sheet (22 x 28 inches) and cut it up into small pieces about 5½ x 7 inches. Each student's expense will not be exorbitant and each may have the delightful experience of trying out this fascinating medium.

My students found the smooth, white board the most agreeable to work on. We coated it ourselves with a brush and India ink in some instances, and in others where a gray half tone was wanted, we used a delicate tone of spatter work.

#### SPECIAL EFFECTS

For moonlight effects, spatter work is most effective. A coin or button is laid down on the board where the moon is desired. After spattering on the tone, (which may vary in skies—lighter near the horizon and darker toward the top of the picture), the coin is removed without disturbing the wet tone by lifting the board and flipping off the coin. When the tint is dry, the work on the drawing is continued.

We use both brush and pen to draw the design which is first done on thin paper and then transferred to the tinted scratch board. The design is first blocked-in with the brush in the manner of a silhouette. When the ink is thoroughly dry we begin to scrape out our lights with a knife and needle, very much as one would use a pen. Caution: do not scrape the board too deeply; the interior of scratch board is rather pulpy below the clay coating. Mistakes are corrected by blacking-in again with ink.

#### MAKING CORRECTIONS

Should you make a large mistake, you may try cutting out a section of the board with a razor blade and setting in a new piece. I had to resort to this dodge on one occasion and the joint was hardly noticeable.



#### TWO COMMERCIAL APPLICATIONS OF SCRATCHBOARD

Because a conventional photograph does not carry the artistic impact of a skillful drawing, scratchboard is often used to represent jewelry or mechanical illustrations.



On black surfaced scratchboard the method varies slightly in applying your outline sketch. First you make a good outline, drawing on tracing paper. Then, rub white chalk on the back of the tracing and go over the outlines a second time, transferring a white chalk outline onto the black surface. This outline is easily erased so be careful. It is well to remember that every cut made on the surface of "scratchboard" should be final. Therefore, study your subject well before making any cuts. ●

#### kitchen-cooked SCULPTURE:

*continued from page 56*

its use in making animal forms, dolls, puppets, paper weights and model autos or other toys. Fine art students and professionals have successfully created portrait busts, bas-relief and statues in Pyrocon. They report it to be stronger and less fragile, when baked, than kiln-fired clay or dried plaster cast.

Pyrocon comes in pint or quart packages, or by the case at larger savings. For full data and information, readers may contact:

General Glaze Corp.,

100 E. 20th St.,

Baltimore 18, Md. ●



It is more than possible that in the near future young people who have a flair for style and are prepared for this fascinating and remunerative work, will be in even greater demand. Here is a career in which men and women find an equal chance.

To-day, people with good style sense are employed by manufacturers, stores, magazines and newspapers as fashion scouts or "spotters" who frequent small resorts to report on fashion details and observe what important style leaders in society are wearing. The combination of sketching and writing are important for such a position.

Those who are students and those who are gaining experience may, if they are wide awake, use the most expert artists in every field as invisible instructors. The work of the best fashion artists can be seen and studied every day in the advertising sections and editorial pages of large city newspapers. The captions, too, and the advertising text, may be studied with profit. And for prospective designers, not only the windows of big city shops, but the shops themselves are constant inspirations. The theatres and motion pictures, and the great modern hotels, all make their contribution to the education of the awakened and discriminating student.

The ways of securing employment are indeed varied. Some students begin by freelancing, others prefer part-time or full-time positions. Often the first job comes through the school's employment bureau or an agency, or through the recommendation of a friend, or through newspaper employment columns, or personal application, or through having one's work on exhibition, or through a drawing, photograph or article that may appear in some magazine or through winning a prize or competition. Sometimes the recommendations of a fellow-student who may have trade contacts or who has secured a position where others with similar training are needed, give the opening. Youth should be impressed with the fact that small beginnings may lead to big futures. Department stores, specialty shops, manufacturers, pattern companies, dressmaking establishments, magazines, newspapers, advertising companies, all have provided openings for beginners. Salaries for beginners range from as little as \$35 to as much as \$75 weekly.

Incomes of experienced fashion workers with a touch of genius and an ability to foresee or to influence fashion trends may, with luck, reach a very high figure, as high as \$100,000 a year, though this is extraordinary. On the whole, this is a field in which the gifted artist is likely to be well paid. ●

▲ I am a teacher in the city schools and Modesto Jr. College. I have enjoyed reading "Design" so much I want it also sent to my home address.

—Adoree Gleason  
Modesto, Calif.



Many hours of classroom experience lie behind the practicing professional.

#### clay PROJECTS:

continued from page 73

This same method may be employed with a clay hump in place of the plaster type, almost identically. Place cheesecloth over the clay hump to keep the slab from sticking. All other steps are the same. This method is a bit quicker, since no hardened plaster or mold is necessary. You can shape a freehand hump to any desired appearance.

A third method consists of using a bowl for a hump. Place a 3/8" thick slab of clay in the bowl and press it down, cutting away the excess at the rim. Use Vaseline or Crisco to coat the interior of the bowl and prevent sticking. The clay will loosen by shrinkage. Remaining steps are the same.

The slab method of clay modeling will enable you to create individualized, creative art objects at little more than the cost of clay. No elaborate kiln is necessary, except where completely permanent objects (meant for centuries rather than years) are desired. Try this project in time for Christmas. ●

#### making COSTUME JEWELRY:

continued from page 61

you actually cut the metal itself.

If you are making a pierced section, do not work with too large an area. The solid spaces around the pierced section should be greater or the design may look too frail when assembled. The pieces will be soldered together with standard flux and a hot iron when the metal has been cut out with a jigsaw. Keep in mind the use of that jigsaw and the limitations it imposes on any complication of ideas.

Keep it simple in overall effect, for bold simplicity makes a far more striking piece of jewelry than any fussy design. Your entire outlay for materials is quite inexpensive; just pieces of flat metal of varying thicknesses, solder and an iron, and pieces of strong wire to be fastened to the base as a pin. ●

*a final thought:*

**LARGE DISCOUNTS ON NEWEST ART BOOKS**



. . . . see announcement on page 58



# forty art procedures ... and how to do them

1. SCRATCHBOARD
2. USE OF THE AIR BRUSH
3. AMATHOGRAPHY
4. PHOTOGRAMS
5. CUT PAPER
6. PAPIER MACHE
7. MEZZOTINT
8. COUNTERCHANGE
9. COQUILLE BOARD
10. COLLAGE
11. THREE DIMENSIONAL ART
12. PENCIL PAINTING
13. CHARCOAL
14. CONTOUR DRAWING
15. WOODCUTS
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19. SPRAYED DECORATIONS
20. LINOLEUM BLOCKS
21. PETER HUNT STYLE DECORATION
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29. FINGER PAINTING
30. BATIK
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34. SANDPAPER MONOTYPES
35. STANDARD MONOTYPE
36. DRY POINT
37. AQUATINTS
38. LINOLEUM MONOPRINTS
39. LITHOGRAPHY
40. WATER COLOR



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THE "TEACHER-PROVED" HANDBOOK OF ART PROCEDURES

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